



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

New Publications.

BOOKS ON ART.

LE SALON DE 1888 is illustrated in magnificent style in the large volume published by Ludovic Baschet and to be had in America through J. W. Bouton. The large volume, of which the illuminated cover is bound in, is illustrated with one hundred photogravures of the most remarkable pictures and statues of the exhibition, and with several etched frontispieces printed with the text. In some of these plates two colors are used at a time. The others are printed in various tones of brown, red or olive. All are splendid examples of this new sort of engraving; for that is what the French make of it: they do not rest content with the automatic reproduction of a work, but use it simply as a basis for the finest and most artistic hand work. Accordingly, these photogravures have an art value of their own, apart from that of the works which they reproduce. Among the most beautiful, we may instance that of the "Haymaker," after E. Adan, and that of Roll's fine out-of-doors portrait, "Manda Lametrie." The text, which is by Eugene Montrosier, shows real critical capacity, and a sincerity which is even rarer in France than elsewhere. In ascribing the infrequency of serious work in painting to the multitude of exhibitions, at which anything and everything may be shown, he gives us in America a warning which it would be well to heed. French sculpture, also, he says, is but "marking time." There are few works of any nobility of design. But that the French are, at any rate, making great progress in those branches of art that apply particularly to the making of fine books, the present volume is a proof. And, considering that they are far ahead of all other nations in the fine arts generally, it should, perhaps, be enough that they are progressing in this direction.

A HISTORY OF ART, by Wm. H. Goodyear, B. A., published by A. S. Barnes & Co., aims to give a comprehensive sketch of the rise of the principal historic schools of architecture, painting and sculpture, with explanations of technical terms, and illustrations of important examples in each art to fit the book for use as a school or college text-book. So far as the text is concerned, this aim has been successfully accomplished. Mr. Goodyear shows himself, in the main, well-informed, judicious and painstaking. His critical remarks display intelligence, good taste and moderation. In a compendium of this sort it is impossible that there should not be redundant passages, and others marked by inaccuracy due to too great compression. But, in the present case, faults of either sort are few, and most of them will, doubtless, be eliminated in future editions. The faults of the illustrations are much greater. Stress is laid, by the author in his preface and by the publishers in their circular, on the number and the merit of these illustrations. They occupy about half the book, and are, with a few exceptions, phototype reproductions of photographs from the original works represented. Mr. Goodyear claims that it is practically impossible to produce a history of art with satisfactory wood-cut illustrations at any price below that of an "édition de luxe," and that "the worst photograph has some peculiar advantages over the best engraving for the reproduction of ancient works of art." This may be admitted; but the advantages of the good engraving over the bad photograph, especially in a work of this class, are still more evident. We are glad to observe that "all possible improvement" is promised in subsequent editions. It is to be hoped that the promise will be kept; for, with satisfactory illustrations, the work would leave very little to desire.

A HISTORY OF FRENCH PAINTING from its earliest to its latest practice, written by C. H. Stranahan, is published by Charles Scribner's Sons, with illustrations derived from steel engravings and other prints after representative French paintings. Mrs. Stranahan gives but little space to the mediæval art of France, coming, in her first chapter, to the close of the fifteenth century. The careful reader will not, however, regret this conciseness, as every important phase of the early art of France is touched upon, skilfully characterized in a few words, and its relations with succeeding phases pointed out. References in the notes and in the "list of authorities" will enable the student to extend his acquaintance with this (or any other period) should he wish. Her perspicacity is shown in the remark that two at least of the distinguishing characters of modern French art are to be seen in the early miniatures: individuality of motive and precision of handling. In her chapter on the sixteenth century, she traces the rise of official patronage and shows what the Italian influence, so often referred to by less well-informed writers as the original source of French painting, really amounted to. She shows how François Clouet resisted it and formed his own style on the older fashion of painting, and how little it was that Jean Cousin consciously borrowed from the great Italians. Coming down to the seventeenth century and the age of Louis XIV., she describes the first exhibitions of the Academy, and gives his proper position to Lebrun, as Colbert's adviser. Short notices are given of the Vonnets, Callot, Stella, the brothers Le Nain, and longer ones of Poussin, Claude Lorrain and Lebrun. No considerable painter of the time is forgotten. The eighteenth century is still more fully treated, though the present takes up fully two thirds of the volume. From what we have said it will be inferred that Mrs. Stranahan's account of the three great schools of the nineteenth century, the Classic, the Romantic and the present Individualist, should be marked by intelligence, boldness and industry. Such is the case. She does not hesitate to include living artists, nor to say what she believes as to present tendencies. These remarks are of value, not only from their candor, but because of their judicial tone.

STUDIES IN THE ART AND POETRY OF THE RENAISSANCE, by Walter Pater, are just issued in a new edition by Macmillan & Co. It is unnecessary, after the praise which has

already been accorded to the book by the press, to say much of the beauty of Mr. Pater's style, or of the ability with which he handles his subject, or rather subjects, for the essays have only a slight connection. Starting with the premonitions of the Renaissance movement in Thirteenth Century Provence, he ends with an essay on Winckelmann, the father of the modern or archæological school of classical study. By the way, he writes of Pico della Mirandola, Botticelli, Luca della Robbia, Michelangelo, Leonardo da Vinci, Giorgione, and Joachim du Bellamy. The conclusion, which was suppressed in the second edition, is here restored.

BOOKS OF VERSE.

THE BESOM MAKER AND OTHER COUNTRY FOLK SONGS, collected and illustrated by Heywood Sumner and published by Longmans, Green & Co., is a capital little book for children. The illustrations are in imitation of old wood-cuts, the songs are just as simple, and the music is given with each.

OLD AND NEW WORLD LYRICS, by Clinton Scollard, are the record in verse of the author's impressions of travel. There are Italian, German, English and Oriental pictures, and songs inspired by the Rocky Mountains, the "Grotto of Pan" and "A Bric-à-brac Shop." Mr. Scollard's verse flows easily; he has a gentlemanly fancy, and his muse seldom leads him far from beaten tracks. Frederick A. Stokes & Bro.

THE SONGS OF TOIL, by Carmen Sylva, Queen of Roumania, have been very inadequately translated by John Eliot Bowen, and very beautifully printed by Frederick A. Stokes & Brother in a handsome little blue and gold covered volume. As the originals are given the German reader, at least, will find the book worth owning. We would caution the reader who does not understand German that Carmen Sylva is incapable of speaking of a "blushing perfume" or of writing three adjectives without a substantive, as Mr. Bowen has done in the last line on p. 53.

MINOR HOLIDAY PUBLICATIONS.

A NUMBER of the pretty juvenile publications of Raphael Tuck & Sons have reached us too late for extended notice. Though many of them are intended for presents to very small children, they yet contain much good material which may furnish suggestions to occupy older people in various sorts of decorative work. Good motives for screens, panels, fans and other objects may be come upon in almost any one of them:

ROSE-BUDS AND HOLLY-BERRIES are poems selected from Wordsworth, Mrs. Hemans, and several other poets of lesser fame, with pretty vignettes, some in monochrome, some in colors. There are full-page plates of the four seasons, very delicately printed and much above the average of the work to be met with in children's books. The frontispiece, "Spring," is particularly successful.

THE HOLY CHILDHOOD, Canon Farrar's carols, with designs by Bertha Maguire, Marie von Beckendorff and many others, is printed in similar style. Some of the drawings are charming as to composition and color, especially that of the Virgin and Child, which is repeated, with the addition of a spray of pink azaleas, on the cover.

AS MONTHS GO BY is a series of short poems describing the months of an English year, by Annie Matheson. There are many illustrations of bits of English country life, English wild flowers and architecture by E. R. Hughes.

SOMEWHAT smaller in size than the above is HARBOR LIGHTS, by Helen Marion Burnside, with illustrations by J. R. Kennedy and H. Jacobs. The latter are India ink sketches, touched with color, of seamen and their wives and sweethearts, and will interest the youthful marine painter.

THE OLD FARM-GATE, by Eliza Cook, is illustrated in capital style, in monochrome, by G. C. Kilbourne and others. Several of the drawings are excellent rendering of foliage and other landscape material, and would make very good copies for study. In "Woodland Echoes," by J. Brodie Innes, illustrated by George C. Haité, the treatment of the landscapes is broader and more vigorous, and the copying of it would furnish a good corrective to habits of higgling and relying on accidents.

THE INFLUENCE OF BEAUTY, by Keats; "Nature's Voices," by several authors; "By Wood and River," "Sunrises and Moonbeams," "Frost in the Holidays," "Songs, Carols and Chimes" and "Scattered Thoughts," are all small books of selected poetry illustrated by T. R. Kennedy, Albert Bowers, Baroness von Beckendorff, Augusta von Reichelt, Bertha Maguire, and other artists. "Rural Walks" and "Birds of Passage," by Mrs. Hemans; "Through Peril of the Night," by the Marquis of Lorne; "Buttercups and Daisies" and "Sweet Green Lea," by Eliza Cook, and "Gems from Shakespeare," are similar in style and illustrations. Of a dozen or more little booklets, we can not even find space to mention the names.

A Christmas card is given with each of all these many publications; but Raphael Tuck & Sons do not make a specialty of Christmas cards this season, the firm depending apparently on the great variety and general excellence of the various series of booklets noticed in the preceding paragraphs.

OF PRANG'S CHRISTMAS PUBLICATIONS the most important is "Baby's Lullaby Book," the most beautiful book for or about children ever printed in America. Its colored illustrations are many and pretty, comparing more than favorably with the best foreign work of their sort. The original songs by Charles Stuart Pratt contain the essence of babyhood. Higher praise we do not know how to give. The music by G. W. Chadwick, would be more suitable if less church-like; and, to return to the illustrations, whatever defects the water-colors, by W. L. Taylor, may have, are more than made up for by their sincerity and their

effective coloring, and by the pretty headpieces in crayon or pen and ink printed at the head of each song. The book is in every respect well gotten up, except as regards its padded silken cover, against which style of book-binding we enter a decided protest.

Originality of conception and excellent workmanship distinguish Prang's American Christmas and New Year's cards as well as his other publications. One of the Christmas greetings shows a row of chubby youngsters who "can't talk very plain, you know," but who understand enough of the slang of the time to "hope you'll have a jolly day!" Another has a couple of dainty landscape vignettes, bringing together winter and summer, and is edged with silk fringe. A third shows a very sleepy baby waiting up before the fire for Santa Claus. There are plenty more babies to choose from; and, for fear that people may have had a surfeit of snow scenes and holly berries, many of the cards bear pictures of spring and summer, apple blossoms and swallows. Some of the artists have even gone forward to the autumn for a subject, and present us with yellow butterflies and rosehips. A very pretty card has a bouquet of scarlet and white geraniums; and, another printed in silver and ornamented with a box of pens, bears the astonishing sentiment, "Steel pens don't usually write in silvery accents, but a line from a dear friend will sometimes make one turn silver out of steel like this." This fine bit of realism is exceeded by an imitation slice of mince-pie. Silly as are such "Christmas cards" they are no worse than the elaborate nonsense of jumbled cardboard and satin, with meaningless shells, bits of landscape, sprays of flowers and what-not, which is given additional importance by a cardboard leg to hold it in position and a box to contain it. What kind of persons are they who buy such rubbish, we often wonder? Much more to our taste is the neat little buttercup calendar, which must be seen to be appreciated, and a booklet by Lisbeth B. Comins about the prank of two children who rigged up a Christmas-tree out of doors for the birds.

LONGFELLOW'S VILLAGE BLACKSMITH is published by Castell Brothers, London (New York, E. & J. B. Young), in the form of a little illustrated booklet. The illustrations are well printed in colors, in Bavaria, but were drawn by someone who imagines that Cambridge, Mass., is like an English village.

OLD FRIENDS WITH NEW FACES, published by E. & J. B. Young & Co., is an excellent book for children, containing pictures by Will Gibbons, of Bold Robin Hood and jolly Friar Tuck, and old songs, such as "Hey, diddle, diddle" and "Little Bo-peep," illustrated by the same gentleman. These pictures are in colors, and being printed, like those of the "Village Blacksmith," in Bavaria, furnish at least a curious example of international enterprise.

THE BELLS, by Edgar Poe, is published in holiday style by E. P. Dutton & Co., with many monochrome illustrations, and the customary gilt edges, heavy paper and cover in cream and gold. The same company publish ONWARD, a small volume of Scripture texts with selected poetic commentaries and illustrations, many of which are prettily colored. A SNOW BABY and other rhymes, by G. Clifton Bingham, similarly illustrated, is also among their holiday publications.

CHRISTMAS CAROL, by Dinah Maria Mulock, illustrated in monochrome by J. Pauline Sunter, is published by Lee & Shepard in oblong form, the pages tied together with a bow of blue ribbon.

RECENT FICTION.

PEN AND INK is the title of an agreeable volume in which Mr. Brander Matthews has collected a number of his articles on occasional topics, mostly literary. He elucidates the "Philosophy of the Short Story," examines into "The Antiquity of Jests," propounds "The True Theory of the Preface," and denounces "The French spoken by those who do not speak French." Mr. Matthews belongs to a clique of writers who stick together like barnacles, and no one of whom can publish a book without advertising and being helped by the others. Accordingly, in this small volume of his, we have a rhymed preface by A. Lang, an epistle to the author, also in rhyme, by H. C. Bunner, and a long and eulogistic article on "Two Latter-Day Lyrists," Mr. Dobson and Mr. Lockyer. (Published by Longmans, Green & Co.)

FIRST HARVEST is advertised by its author, Mr. F. J. Stimson (J. S. of Dale), as a satire on the present state of our society—New York society, that is. It is of the mildest and least effectual type. No one who entertains the ambition or desire to shine in society will be deterred by the story of Mrs. Levison-Gower's innocuous escapade; nor will any budding financier take warning from the hardening of heart that Arthur Holyoke experiences in Wall Street, or from Mr. Tam's expatriation of himself and a lot of other people's money. The born tuft-hunter will think Mr. Stimson's portrait of Lord Birmingham "simply ridiculous, don't you know?" And the average reader will think the Pussie Duvals and the Charlie Townleys quite a nice crowd, just as their neighbors do. Indeed, on the whole, he has painted rather an attractive picture of the doings of the New York "fast set," their dinners and balls and clothes and coaching parties; and while he may be animated by just a grain of malice in making several of his effigies easily recognizable for charivari representations of well-known persons, his principal motive in writing his book seems to have been the not unusual one among society men and women, of wishing to make an honest penny out of the curiosity of the common people. (Houghton, Mifflin & Co.)

GLORINDA, by Anna Bowman Dodd, is one of the best of the many good Southern novels lately published. The typical Southern household of Colonel Featherway, poor, proud and old fashioned, keeping up as well as possible the state of his affluent days before the war, is contrasted with the Crossly farm

near by, whose owner, Mrs. Crossly, an importation from the Northern States, keeps everything "picked up and smart," and who makes money out of everything she touches. Jake Crossly, her son, of course falls in love with the colonel's daughter, Glorinda, and is, of course, despised by her at first. The manner in which her passion for "play-acting" gets her into trouble, out of which she is drawn by her former slave, Parthenia, and the experiences which finally lead her to return Jake's love, are told in a simple but effective manner. The love passages are particularly charming. (Roberts Brothers.)

YOUNG MAIDS AND OLD, by Clara Louise Burnham (Ticknor & Co.), are as agreeable company as one need wish for. Two old ladies in a lonely New England village are selected to look after a much younger couple, whose legal guardians have to be absent from home on business. The old ladies are friends and the young ones schoolmates. Each of the old mates has a male object of worship—in one case a brother, in the other a nephew—and the younger females run away with their affections. The resulting complications are numerous, and well calculated to provoke a smile. The tone of the book is excellent and the character drawings clever, especially the lively Susan Farley, and the easy-going Phineas, of whom Susan says, "He and his horse make quite an interesting person."

VARIOUS PUBLICATIONS.

THE DICKENS AQUARELLES, twelve original character illustrations by "Stylus," to "The Old Curiosity Shop," are published by J. W. Bouton in a handsome portfolio similar to the set illustrating "Pickwick," which has been already noticed; they are in colors, and are printed on heavy Japanese paper.

SCOTCH CAPS, by J. A. K., is a book of school-boy adventures, full of incident and fun. It is published by Thomas Y. Crowell & Co., who also publish HER ONLY BROTHER, a charming story of German country life by W. Heimberg, translated by Jean W. Wylie, and a new edition of Tolstoi's WHAT TO DO, with the passages which have been suppressed in Russia by the government.

GOOD THINGS FROM "LIFE"—the fifth series—comes to us from Frederick A. Stokes & Bro., as bright and amusing as any of its predecessors. It is wonderful how these good things bear repeating. Some of them will be of perennial interest, as they hit off the New York of to-day in a manner that will be appreciated by coming generations.

ST. NICHOLAS for 1888 (two neat volumes in red cloth) contains the usual variety of stories, verses, humorous and instructive articles, all furnished with illustrations, as thick as plums should be in a pudding. It is hard to particularize where you may cut in anywhere and find something good, but we wish to express our thorough appreciation of Amélie Rives's "Winter Elf," "Three Miles High in a Balloon," the Aztec barber, of the "Clocks of Rondaine," of Edith M. Thomas's "Innocence," and "Mary McGee's Happy Disposition." In the face of all competition, it is not to be denied that St. Nicholas still maintains its old-time supremacy, both as to letter-press and illustration.

THE CENTURY for May to October, 1888, gives its readers a much greater variety of interesting matter than it has done for some time. War reminiscences are not altogether lost sight of. There are memoranda on General Lee's views of negro enlistment, and on General Sherman's "Grand Strategy," and several articles on "Our National Military System." Mr. George Kennan's illustrated articles on Siberian exile are among the most valuable in the volume. Inasmuch as it has been stated that they show exaggeration, we would remark that this is distinctly denied by a distinguished Russian visitor to this country, who finds all Mr. Kennan's observations accurate and his comments just. There are interesting statistical articles by Professor Atwater, architectural by Mrs. Van Rensselaer, historical by Edward Eggleston, and political by Edward P. Clark. This somewhat solid matter is lightened by excellent verse by the accomplished editor, Richard W. Gilder, James Whitcomb Riley, Thomas Bailey Aldrich, Walt Whitman, and there is a hitherto unpublished poem of great beauty by the late Emma Lazarus, concerning whom a most appreciative monograph is contributed anonymously, but evidently by one who knew her well and was in thorough sympathy with her genius. There are some unusually good short stories. Among notably well-illustrated articles may be mentioned "An English Deer Park," and the Plantin-Moretus Museum at Antwerp.

VASSILI VERESTCHAGIN, autobiographical sketches translated from the German and the French by F. H. Peters, M. A., is published by the American Art Association, with a number of illustrations after drawings by the author. These sketches take in but a small part of the author's adventurous life; but it is, perhaps, the most exciting and most interesting part. The first long chapter gives an account of the native siege of Samarcand; the following chapters repeat the story of the Russian-Turkish war, from the fighting on the Danube to the march on Adrianople. Short biographical sketches of Skobelev and Turguenieff are appended. The illustrations include a large number of portraits and several reproductions of the author's paintings.

CARMINA OCTO, QUINTI HORATII FLACCI, printed in antique letters on a scroll of parchment paper, tinted pink at the end and furnished with roller, index and case, should make an acceptable holiday gift for any one of classic tastes. The idea is that of Mr. George Vincent, who has been to the trouble to trace the characters which he has used, from the earliest available manuscripts and inscriptions. The scroll is published "apud F. A. Stokes et Fratrem." There are translations of the eight odes selected, by Theodore Martin, John Conington, James Richard Joy and George Edgar Vincent.

Treatment of Designs.

PORTRAIT STUDY (COLORED SUPPLEMENT NO. 1). BY FLORENCE A. FRANCIS.

THIS charming head, although originally painted in water-colors, may be reproduced in oil-colors with good effect. The coloring, it will be noticed, is unusually strong, though the background is very simple, the original yellow-white tone of the paper being left to relieve the value of the head. The study may be painted either in opaque or transparent colors, the latter being obviously the medium in which the artist worked.

IN TRANSPARENT COLORS.—Procure a sheet of Whatman's "double elephant" or some other good thick water-color paper. Measure off the required amount, following the exact dimensions of the copy.

It is of course necessary in stretching to allow at least half an inch beyond the actual measurement; and this must be turned over the sides and firmly glued down on the edges of the stretcher. The paper should be well moistened first by passing a sponge dipped in clean water all over the surface. It is well to place a tack at each corner where the paper is turned over, as this will hold the paper in place till the glue has set. After the stretcher is properly arranged draw in the outlines and general characteristics of the figure. Mark carefully the proportions of the features, while leaving all the small details for later consideration. As in this case the warm creamy tone of the paper serves for a background, it will only be necessary to run a wash of clear water all over the surface of the paper after the drawing is made. When this is nearly dry wash in the general tone of the green hat, using Antwerp blue, yellow ochre, rose madder and lamp black for the local tone. While this is drying paint the flesh, beginning with the local tone of the face and throat and omitting all details at first. The colors needed for this are yellow ochre, vermilion, a little cobalt, rose madder and lamp black. In the throat add raw umber and light red, omitting vermilion. It will be well to paint a medium tone for the hair next, thus arriving at the whole general effect of color before attempting to finish the details.

The white drapery is shaded with blue gray, made with lamp black, light red, yellow ochre and a little cobalt, adding rose madder and raw umber in the shadows.

The white paper is clear for the high lights. For the red trimmings in the hat use light red and rose madder, subdued with sepia and lamp black, adding later in the shadows burnt Sienna and a little pure lamp black, with a touch of cobalt in the half tints. The lights may be easily taken out after the first wash has dried by wetting the spot with a brush dipped in clean water and then using thick white blotting-paper to take up the moisture.

In finishing the hat, add burnt Sienna and raw umber for the deeper touches of shadow. The hair may be made less green than shown in the lithograph, especially in the half tints, this being evidently the artist's intention.

To the local tints already washed in add for the shadows raw umber and burnt Sienna; take out the lights with blotting-paper, and when dry wash them over thinly with yellow ochre. The shadows of the face are painted with cobalt, lamp black, light red, yellow ochre, adding more blue in the half tints. Thin the washes well with water when the tones are light.

For the light blue-gray eyes use cobalt, raw umber and rose madder, adding lamp black and burnt Sienna in the lashes and pupils. The flush in the cheeks is made by lightly washing over some rose madder and yellow ochre after first slightly wetting the local tone beneath. In the half tints use cobalt, light red and yellow ochre. The lips are painted with rose madder, vermilion and a little lamp black for the local tone; add raw umber and light red in the deeper touches.

No white paint is needed for this study if the transparent washes of color are used as above described.

IN OPAQUE COLORS.—This head may also be adapted to decorative purposes, where it may be more effective to use the opaque water-colors, they being usually employed in painting on wood, glass, silk, satin or any fine textile fabrics. The colors and combinations already given should be followed, the only change being in the addition of Chinese white in greater or less quantities to the ordinary colors.

It is also well to prepare the fabric with a coating of pure Chinese white; this when dry forms an excellent foundation for the colors. Remember always to let the under wash dry before painting over it; no "medium" is necessary. Keep plenty of clean, soft rags and fresh blotting-paper at hand.

The brushes needed are one large, round, dark-haired brush for large washes, such as skies and backgrounds; one medium-sized brush and several assorted fine-pointed camel's-hair brushes for putting in small details and for fine drawing, such as twigs and branches, accents about eyes, nose, mouth, etc.

DAFFODILS, BY VICTOR DANGON (COLORED SUPPLEMENT NO. 2).

THE design is especially suitable for painting in oil-colors on canvas, though it may be applied to a number of decorative purposes with good effect, such as single panel fire screens or hand or window screens, etc. The oil-colors used for the background are raw umber, white, yellow ochre, a little blue black and light red. Add burnt Sienna in the deeper touches. Draw the outlines of the flowers and principal leaves, and give careful attention to the proportions and spaces, as the position of the leaves is an important matter when regarded in connection with the flower. To paint the flowers, use yellow ochre, white, raw umber and a little light red for the local tone. In the deeper touches of shadow add burnt Sienna and a little ivory black. For the highest lights use light cadmium and white, very faintly quali-

fied by ivory black. The outside leaves of warm light yellow green are painted with permanent blue, white, light cadmium, light red and black. Paint the green leaves with Antwerp blue, white, light cadmium, madder lake and ivory black; in the shadows add burnt Sienna. In the centres of some of the flowers a very warm dark rich accent is observed; this may be painted with madder lake and raw umber. Use for the stems bone brown, burnt Sienna, permanent blue, with a little white in the high lights. If the painting is done in canvas for framing, use a good English or American canvas well stretched. The brushes needed are flat bristle brushes of medium and small sizes for the general work and fine, small, flat-pointed sables for fine details in finishing.

Be especially careful where the outlines of flowers and leaves join the background; it is better to have the color slightly wet, or not quite dry, so that the edges of the flowers may be dragged slightly over the background with a flat dry brush. The sharp, thin lines and dark touches or accents are put in with the small pointed brushes.

THE ANGELICA KAUFFMAN MEDALLIONS.

IN TAPESTRY PAINTING.—These designs would serve well for wall hangings in tapestry painting if sufficiently enlarged. Of course they must be made square, or rather oblong, to suit such a purpose, and more space is required above the heads than is given in the circle. Use wool canvas and Grénier's dyes and medium. The subjects can be painted in somewhat rich coloring. For the musical subject, let the woman's robe be of a soft azure blue, obtained by mixing a little emerald green with ultramarine and introducing into the half tones and shadows some complementary color made with yellow and sanguine. For the man's robe make a red brown with sanguine, indigo and ponceau or vermilion.

For the other design the woman's dress may be white and the cloak buff-color. For shading the white dress, make a gray with cochineal, indigo and yellow; leave the canvas untouched for the high lights. To produce a buff-color, make the shadows of yellow, sanguine and indigo, and the light wash of yellow much diluted, with just a touch of ponceau in it. Let the man's robe be purple. A beautiful tint can be made with cochineal and ultramarine. Introduce some yellow into the shadows and a little sanguine. The hair of the woman in each case may be golden and that of the man brown. Instruction in flesh painting is given in this number in an article on Tapestry Painting; therefore it is needless to repeat it here.

The border can be easily adapted, if desired; but it would be as well to leave out the two inner ornamental members and replace them with a very dark red line. For the ground of the broad band, wash in a blue gray. Make this with ultramarine, ponceau and yellow. The tint must be light; put it in as flat as possible over the whole band, and afterward paint the design in gold, shaded to brown with yellow, sanguine and indigo; for the outer band a rich red, the design on it gold-color.

IN CHINA PAINTING, use Lacroix colors except for the flesh. The best flesh tints are obtainable with the Dresden colors. Pompadour red, with rather less than a third ivory yellow, makes a good tint. It would, perhaps, be the simplest way to put the flesh tones in flat and blend them with a stippling brush, after having first outlined the features and limbs very delicately with Pompadour red. The flesh tint must be mixed with fat oil and a little tinting oil to prevent its drying too quickly. Lay the tint on with a flat end brush. Yellow brown and chestnut brown in Dresden colors are charming shades for golden and dark brown hair. For the blue drapery use ultramarine blue, with a very little emerald green in it; for the man's robe, red brown, with a little purple No. 2; for the purple robe, purple No. 2, with a little red. Shade the white dress with neutral gray. For the buff cloak, yellow brown and sepia. For the sky, ultramarine blue and emerald green; shade with neutral gray for the clouds. Put the lyre in with matt gold.

For the border lay a flat tint on the broad band with ultramarine blue and neutral gray mixed with tinting oil and blended with a pouncer. When dry, scrape the tint off the design and paint it in matt gold. Make the outer border dark red brown, and the design in gold for the rim burnished gold, the two inner circles red brown and gold. These designs will probably require two firings to work them up properly.

MAGPIES AND FLYCATCHERS.

AS may be seen at a glance, this design is especially decorative in character, and though particularly intended for painting in oils, yet it may be adapted to almost any medium. An exceedingly good effect can be obtained by painting the birds and sprays on clear plate glass without any background. This makes a beautiful fire-screen mounted in a narrow brass frame with slender feet. For this, oil-colors are used according to the following directions; but turpentine is used as a medium, without any oil.

A wall banner on India silk of any pale, harmonious tone, such as primrose, light coffee-color, or warm blue, would be effective, the design being carried out in oil-colors diluted with turpentine, in the popular method miscalled "dye painting."

General color scheme: Paint the magpies with rich blue-black head, tail and wings, with the breast and other light feathers white shading into warm, soft gray. The eyes are yellow, with black centres or pupils. The beaks may be a warm brownish yellow and claws the same.

The little birds have soft brown tones on the wings and tails, with very dark brown feathers in parts. The lightest touches are pale fawn-color. The breasts are soft, dull red, shading into light gray at the throat. Beaks and claws are yellow, shaded with gray. In painting the branches, do not make them too brown, but let the medium tones be gray, with rich warm shading. A few